

PROJECT TITLE	WHO	WHEN	WHAT	WHERE	SHORT DESCRIPTION	DISCIPLINES
From Sound Drift to History Drift	Elmar Conzen, Maren Berg	1st semester	audio paper	TU MAIN CAMPUS	The project explores the historical sounds of TU Berlin before 1991, aiming to reconstruct the past auditory environment and create an immersive soundwalk on the current campus. By locating and conveying historical sounds, the project seeks to reveal changes, continuities, and provide listeners with a sense of the university's historical soundscape. OR A collage about soundscapes and what it means to drift on the threshold of sound theory and the sensual perception of sounds. We explore the theoretical foundations of soundscapes of soundscapes and how the artistic approach via sound drifts might help to understand not only historical reproduce and communicate not only historical facts, but also historical soundscapes. mediate. We will reflect on the potentials and limitations of such an immersive, collective experience and how it has influenced our perception (of urban environments).	history, social sciences, artistic research
The Sounds of TU	Lynn Haberman, Martina Lustina, Xaver Schönhammer	1st semester	sound map analysis and upload	Radio aporee; university library	This project delved into the concept of soundmaps, investigating their nature and purpose. It curated instances like radio aporee and noise-planet as initial references. It examined diverse data displays and visual representations. Specifically, it initiated the conceptual development of a soundm(app) for the TU Berlin, categorizing the soundscape based on Schafer's taxonomy, loudness, and acoustic properties. As a subsidiary effort, recordings from the university library were shared on the radio aporee platform.	geography, informatic
Soundscape: Soundwalk Assessment	Noah Frick, Martina Lustina	1st semester	research based on acoustics and perception	Zwille, UdK, Ernst-Reuter Platz, Pyramide, and Einsteinufer	This research project focuses on acoustics and perception, utilizing graphs and charts to analyze the auditory environment. The evaluation method involves Perceived Affective Quality, coupled with a Spearman correlation test using a diagram of pleasantness and event richness. Data was gathered through soundwalks on the TU Campus based on the DIN-ISO system (ISO/TS 12913-3:2019). The study was held in several locations: Zwille, UdK, Ernst-Reuter Platz, Pyramide, and Einsteinufer.	statistics, psychoacoustics
Vibration of things: contact mics	Ludwig Meckel	1st semester	workshop	TUDO Maker Space	In the Contact Microphone Workshop, participants embarked on the construction of Piezoelectric Microphones, drawing inspiration from Nic Collin ' "Handmade Electronic Music" and techniques by Ian Smith and Felix Blume. The workshop offered a deep dive into theoretical fundamentals such as Passive Piezoelectric Elements, Impedance Converters, and Connectors (XLR/JACK), accompanied by hands-on soldering practice. The wide-ranging applications of these microphones in sound art, field recordings, and acoustic ecology were discussed and the workshop culminated in a session of practical experimentation.	physics, handmade electronics
Comms and Network	Daniel Dilger, Ilias Mavromatis	1st semester	semester report and website design	Website at Research Catalogue	The project's overarching objective is to ensure long-term sustainability beyond Projektwerkstatt's conclusion, achieved through collaboration, partner outreach, and platform integration. Accomplishments from WS21/22 encompassed the creation of a prototype report for the future SoundscapeTUB website, engaging with Colaboradio and SFB 1265 for multimedia dissemination, and establishing partnerships with initiatives like Radio Aporee and Noise Planet. Networking, relationship management, expert interviews, strategic outreach, and design were pivotal components of the project's approach.	design, communication

Den Essbaren Campus Hörbar Machen	Johann Bicher, Raphael Kleemann Sánchez	1st semester	measurements and research	Essbarer Campus TU-Berlin	The "Essbaren Campus" initiative, a part of the "TU Berlin Campus in Transition," adapts the idea of edible cities to the university landscape, introducing urban food projects. The project investigates the auditory dimension of the edible campus, documenting its sonic environment and the potential contribution of bird sounds to the atmosphere. Through the Hush City app, it explores techniques for mapping and evaluating noise levels on campus, with a focus on identifying tranquil and enjoyable spaces. It aims to create a map of quiet areas and engage with noise pollution issues within the university environment.	soundscape-design
Historic Drift	Elmar Conzen, Maren Berg	2nd semester	audiopaper	TUB – garden	The plan was to create an immersive soundwalk across the campus, where listeners would be acoustically transported into the TU of the past, allowing us to highlight discrepancies, changes and continuities along the way.	history, social sciences, geography
Circling Sound	Valentin Ackva, Konstantin Fontaine, Florian Morgner	2nd semester	installation	TUB – garden	Installation that uses 2D/3D sound to implement an artificial soundscape into the one already present on campus. Circular arrangement of eight surface loudspeakers, each using a wooden panel as a membrane and becoming a sound body by distributing the vibrations on it.	sound art,
Study Rooms: Auditory Maps	Jonathan Schrohe	2nd semester	Research and intervention	study rooms TUB	Measurement Method and their Application for the Evaluation and Improvement of Auditory Qualities of Work Spaces. Part of this project was to set up a questionnaire for campus users as a data collection method.	statistics, social sciences
Questionnaires	Xin Li	2nd semester	research	Campus	Questionnaire about the perception of soundscapes in the campus, and analysis.	statistics, sound scape studies
TU-Verb	Leonardo Nerini, Butch Warns, Konrad Dirk Paul Panze, Marcel Schygiol	2nd semester	Plug-in	Lichthof, Anechoic chamber, other	An experimental analysis of soundscapes of the TU campus, plug-in creation for music production software. It was designed with impulse response measurements in the campus and implementation.	audio engineering, acoustics
Conversational Machines	Julie Daudré, Emma Lüer, Diana Fonseca, Ludwig Meckel,	2nd semester	installation	Ventilators in the campus, 2 locations	Researching and intervening in the sound environment of the TUB with a focus on the ventilation systems.	sound art,
The Modular Soundscape Project TU	Florian Ulbricht, Mert Zeybek, Nils Haala	3rd semester	interactive installation	Bauhaus-Reuse	The project aims to explore the impact of noise and sounds generated around the campus through an interactive modular soundscape that can be shaped by the users using a mixer. To achieve this, we recorded soundscapes around the TU Berlin campus and identified the sound objects. Then, we rebuilt these soundscapes using foley and more isolated sounds. The listener can now control the rebuilt soundscapes by adjusting five faders, which represent five categories of sounds. Through this project, we can explore, for example, what a more environmentally friendly campus with less heavy traffic could sound like, or which elements of our daily soundscape we enjoy or dislike. The recordings and some reimagined soundscapes can be found on Cities and Memories and Aporee.	sound art
Uni Cafés Soundscapes	Josefin Conrad, Sebastian Schröder	3rd semester	research outputs and questionnaire	Uni Cafés	In order to characterize the soundscape of some university cafes and how far the general atmosphere is perceived, we made up a survey concerning those aspects. It approaches the principle of so called "place-making", by raising questions after implementations of urban design principles (of TU campus), and therefore, eventually, the well-being of people who work and/or hang out in those places. Results of this questionnaire are visually displayed.	statistics, social sciences

Soundscape Instrument	Martin Hahn	3rd semester	interactive instrument and performance	Bauhaus-Reuse	This is a Ableton based keyboard instrument which uses recorded sounds from all around the TU Campus. This instrument is not made to be played like a traditional instrument. It is made to explore the soundscape it creates. Press some keys, turn some knobs and listen to how it changes the soundscape	music, sound art
Soundcape influence experiment	Martin Hahn	3rd semester	experiment	Bauhaus-Reuse	In this experiment we find out, if having influence over a soundscape alters our perception of them. The experiment is made for two participants. One of you can adjust the knobs and alter the generation of the soundscape, while the other one listens. How pleasant / unpleasant do both of you perceive the generated soundscape?	psychoacoustics
Masking chaos into harmony: Zooming into the everyday Noise and its possibles transformations	Giulia Davila, Philipp Reitz, Maximilian Wehner	3rd semester	4-channel installation	Bauhaus-Reuse	While it is impossible to eliminate noise in urban environments, the project encourages creative ways of transforming unwanted sounds into something positive. Through this project, the audience is invited to think critically about the impact of sound in urban environments and imagine new possibilities for the future. The project aims to create an interactive experience by using microphones to record urban soundscapes from the outside and bring them in the room. Once inside the building, different effects and microphones are placed in random places and invite to create new soundscapes. The auditory is encouraged to interact with the effects and generating interactively unique compositions.	sound art
Campus deep map	Ilias Mavromatis	3rd semester	audiopaper	Bauhaus-Reuse	A critical inner map of how the TUB (could) sound(s) like. An inner soundwalk emerging in the form of an audiopaper.	artistic research
Melodic Map: Exploring Berlin's Musical Locations	Sofia Anassa Theodorou, Luise Henriette Klemp, Loreta Vrapı, Nargis Rezai, Basak Atalay, Flora Henning	4th semester	Map, website and research	Berlin map	The project aimed to create an accessible map of Berlin's diverse musical venues through a dedicated website, informed by a survey of around 300 Technical University Berlin students. The report outlines the methodology, data collection, and analysis techniques, revealing insights into Berlin's musical landscape, shedding light on preferences and trends. The project serves as a valuable resource for students, residents, and visitors, offering guidance in navigating Berlin's vibrant music scene.	geography, statistics, music
CampusKlangKarte	Omar, Inka Langrock, Florian Morgner	4th semester	soundwalk and mapping	Campus	The CampusKlangKarte project, inspired by the Selbstgebaute Musik Festival, aims to create a guide for attentive listening, revealing where inconspicuous objects can produce sound on campus. Incorporating about 6 passive stations, the initiative takes the form of a traditional soundwalk, immersing participants in locations that reflect campus life. Concluding with an interactive installation the project bridges the gap between auditory perception and action, fostering participation, discovery, and potentially altering students' perception of their everyday environment.	sound art
Multidimensional mapping as a new way of composing: Using soundscapes with effects, melodies produced from data, and sound-samples of previous semesters to create an instrumental storyline	Shuhan Miao, Hannes Hgel, Marcel Heine	4th semester	musical composition	Zwille	Driven by the desire to explore sound discrimination from a critical standpoint this project embraces storytelling as a lens for examination. Integrating past semester outcomes, an experimental composition emerges, intertwining narrative elements with musical creation. The composition is structured by keywords and makes use of data-driven sonification of discrimination. It utilizes modular synthesizers, soundscapes, self-made and ethnic instruments.	music, social sciences
Body and Emotion: An Interactive Audiowalk	Giulia Davila, Tann Jung, Lara Wallburg, Maximilian Wehner, Mert Zeybek	4th semester	audiowalk	Selbstgebaute Musik Festival	The project merges audiowalk observation with introspection of personal emotions through interactive installations. Utilizing the sense of hearing, the audiowalk guides participants to diverse installations, each exploring a human emotion for somatic experiences. This initiative is featured in the "Selbstgebaute Musik Festival 2023," aiming to heighten emotional awareness and promote a more conscious and reflective lifestyle.	sound art, somatics

SoundShapes	Lennart Papp, Janik Faust	4th semester	interactive installation and experiment	Zwille	This project delves into the concept of sensory mapping, where stimuli are processed by the brain to create a coherent understanding of the environment. By focusing on auditory sensations, an acousmatic approach is taken, intentionally concealing sound sources to encourage individual interpretations of the soundscape. Participants engage in an interactive experiment using headphones, a mixing desk, and a laptop, manipulating sounds in real-time to explore spatial dimensions of listening and probe questions about sound perception and emotion.	sound art, psychoacoustics
Mapping Discrimination in Berlin Universities: A Data-driven Approach and Sonification Analysis	Fabian Lambertz, Deniz Sharideh	4th semester	sonification research	Zwille	The project maps discrimination in Berlin universities. Through a comprehensive questionnaire survey and sonification techniques, it analyzes and represents discrimination experiences. The findings reveal discrimination patterns, emphasizing the need for universities to combat inequality and create inclusive learning environments through a multidimensional perspective.	social sciences, statistics, sound art
One Deep Map	Ilias Mavromatis, Giulia D'Avila	All Semesters	Deep Map, Video	Campus, Soundscape Project	Dive into the immersive journey of our 2 years project through this composed Deep Mapping Video. Embark on a semester-by-semester exploration applying the same strategies and tools to different topics into various dimensions of our core "soundscapes". Is called a deep map because it goes beyond two dimensional images, transcend mere geographical representations, extending its roots into the sensory experiential we've woven over the past two years. Beyond the surface lies a multi-layered narrative. This deep map is a synthesis of exploration, learning, and creativity, meticulously curated over a span of two years. It invites you to sense, feel, and immerse yourself in our evolving sonic odyssey.	video, sound art, mapping, artistic research

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(This ones would be nice to be well visible)

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